

Collection Around The World

Folk Songs From Belgium

Violin & Piano / Organ

Arr.: Colette Mourey

EMR 86882

1. Meiplanting / La Plantation du Mai
2. Ah, Lambert, Que sais-tu donc Faire ? / Ach, Lambert, wat kun je doen?
3. Reuzelied / Chanson du Géant
4. L' Doudou
5. Alle Eendjes Zwemmen in Het Water / Tous les Canards Nagent dans l'Eau

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Folk Songs From Belgium

1. Meiplanting /
La Plantation du MaiTraditional
Arr.: Colette Mourey

Andante sostenuto

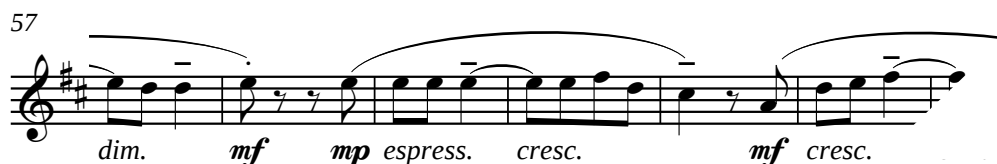
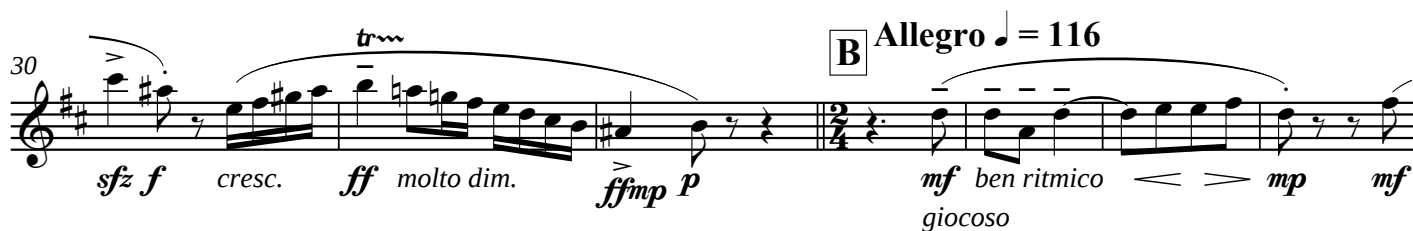
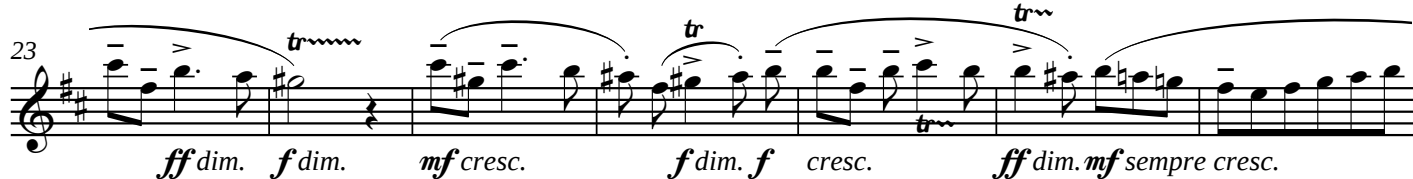
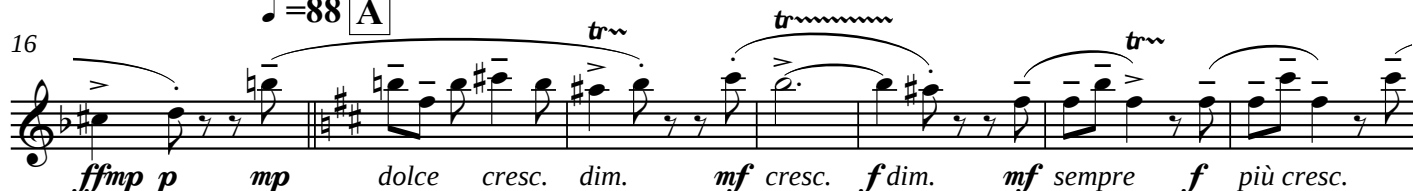
♩ = 72

Tema

Photocopying
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Animando

♩ = 88 [A]



Collection Around The World

Folk Songs From Belgium

1. Meiplanting / La Plantation du Mai

Traditional
Arr.: Colette Mourey

Andante sostenuto ♩ = 72

Violin

Piano / Organ

Tema

mp espress.

4

f deciso cresc. dim. mf mp espress.

cresc. f deciso cresc. dim. mf mp espress.

8

p cresc. mp dim. p mp dim. p p cresc.

Tema

p cresc. mp dim. p mp dim. p p cresc.

Animando ♩ = 88

13

mf cresc. f dim. mf cresc. dim. ffmp p mp

mf cresc. f dim. mf cresc. dim. ffmp p mp

17

dolce cresc. dim. mf cresc. f dim. mf

dolce cresc. dim. mf cresc. f dim. mf

21

sempre cresc. f più cresc. ff dim. f dim. mf cresc.

sempre cresc. f più cresc. ff dim. f dim. mf cresc.

26

f dim. f cresc. ff dim. mf sempre cresc.

f dim. f cresc. ff dim. mf sempre cresc.

30

sfz f cresc. ff molto dim. ffmp p

sfz f cresc. ff molto dim. ffmp

Allegro

2. Ah, Lambert, Que sais-tu donc Faire ? Ach, Lambert, wat kun je doen?

Terry et Chaumont,
"Recueil d'airs de Crâmnigons", 1889.
Arr.: Colette Mourey

Allegro giocoso ♩ = 112

The musical score is written for voice and piano. It consists of four systems of staves, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro giocoso' with a quarter note equal to 112 beats per minute.

System 1 (Measures 1-4): The vocal line begins with a half rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment starts with a half note G3, a half note A3, and a half note B3. Dynamics include *mf* and *cresc.*

System 2 (Measures 5-8): The vocal line continues with a half note C5, a half note D5, and a half note E5. The piano accompaniment features a half note G3, a half note A3, and a half note B3. Dynamics include *mf cresc.*, *f dim.*, *mf*, and *cresc.*

System 3 (Measures 9-12): The vocal line includes a trill on G4, followed by a half note A4, a half note B4, and a half note C5. The piano accompaniment continues with a half note G3, a half note A3, and a half note B3. Dynamics include *dim.*, *più cresc.*, and *ff dim.*

System 4 (Measures 13-16): The vocal line features a trill on G4, followed by a half note A4, a half note B4, and a half note C5. The piano accompaniment continues with a half note G3, a half note A3, and a half note B3. Dynamics include *mf*, *f*, *mp*, *f cresc.*, and *ff dim.*

System 5 (Measures 17-20): The vocal line continues with a half note D5, a half note E5, and a half note F5. The piano accompaniment features a half note G3, a half note A3, and a half note B3. Dynamics include *mf cresc.*, *f dim.*, *mf cresc.*, *f dim.*, and *mp cresc.*

12

20

Musical score for measures 12-20. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a rest, followed by a series of eighth notes, then a half note, and ends with a quarter note. The piano accompaniment consists of a series of chords and single notes. The dynamics are marked as *mp cresc.*, *mf dim.*, and *mp molto cresc.* for the melodic line, and *mf dim.*, *mp cresc.*, *mf dim.*, *f*, and *mp molto cresc.* for the piano accompaniment.

25

Musical score for measures 25-28. The score is written for a single melodic line and a piano accompaniment. The melodic line features a trill in measure 25, followed by a series of eighth notes, then a half note, and ends with a quarter note. The piano accompaniment consists of a series of chords and single notes. The dynamics are marked as *ff*, *f cresc.*, and *ff* for the melodic line, and *ff*, *f cresc.*, and *ff* for the piano accompaniment.

29

Musical score for measures 29-32. The score is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes, then a half note, and ends with a quarter note. The piano accompaniment consists of a series of chords and single notes. The dynamics are marked as *f dim.*, *mp cresc.*, and *mf dim.* for the melodic line, and *f dim.*, *mp cresc.*, and *mf dim.* for the piano accompaniment.

33 **A** Solenne ♩ = 92

Musical score for measures 33-36. The score is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes, then a half note, and ends with a quarter note. The piano accompaniment consists of a series of chords and single notes. The dynamics are marked as *f* for the melodic line, and *f* for the piano accompaniment. The tempo is marked as *Fugato*.



3. Reuzelied / Chanson du Géant

Traditional
Arr.: Colette Mourey

Allegretto - Alla Marcia ♩. = 84

3

8

12

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows the beginning of the piece in 6/8 time, with a tempo of Allegretto - Alla Marcia and a metronome marking of ♩. = 84. The piano part features a steady eighth-note accompaniment. The voice part enters with a melody that includes dynamic markings of *mf cresc.* and *f*. The second system continues the melody, with dynamics ranging from *p* to *mp*. The third system shows a crescendo leading to a *p* dynamic. The fourth system concludes the piece with a key signature change to one sharp (F#) and a time signature change to 3/4, ending with a *mp* dynamic.

A Più animato ♩ = 126

16

fp mp cresc. f dim. mf mp dim.

20

p mf mp cresc. f

24

cresc. dim. p

28

cresc. dim. mf mp



4. L' Doudou

Traditional
Arr.: Colette Mourey

Allegro Moderato ♩ = 104

4

8

12

mf

cresc. *f* *dim.* *mf* *f*

cresc. *f* *dim.* *mf* *f*

cresc. *ff dim.* *f* *dim.* *mf*

cresc. *ff dim.* *f* *dim.* *mf*

cresc. *dim.* *cresc.*

cresc. *dim.* *cresc.*

tr

16

Measures 16-19 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. Dynamics are *f* at measure 16, *dim.* at measure 17, and *mf* at measure 18. The piano accompaniment features chords in the right hand and a moving bass line in the left hand. Dynamics are *f* at measure 16, *dim.* at measure 17, and *mf* at measure 18.

20

Measures 20-23 of the musical score. The vocal line is mostly silent, with a half note G4 at measure 23. Dynamics are *mf* at measure 23. The piano accompaniment continues with chords and a moving bass line. Dynamics are *mf* at measure 23.

24

Measures 24-27 of the musical score. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. Dynamics are *cresc.* at measure 24, *dim.* at measure 25, and *f* at measure 26. The piano accompaniment features chords in the right hand and a moving bass line. Dynamics are *cresc.* at measure 24, *dim.* at measure 25, and *f* at measure 26.

28

Measures 28-31 of the musical score. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. Dynamics are *cresc.* at measure 28, *dim.* at measure 29, and *mf* at measure 30. The piano accompaniment features chords in the right hand and a moving bass line. Dynamics are *cresc.* at measure 28, *dim.* at measure 29, and *mf* at measure 30.



5. Alle Eendjes Zwemmen in Het Water / Tous les Canards Nagent dans l'Eau

Traditional

(XVI^os.)

Arr.: Colette Mourey

Moderato ♩ = 108

5

9

13

mf ritmico *f*

mf ritmico *mf* ritmico *f*

mf *mf* *f* *f*

mp cresc. *mf*

fp molto cresc. *mp* sempre cresc. *ff* dim. *mf*

fp molto cresc. *mp* sempre cresc. *ff* dim. *mf*

17 **Più mosso** ♩ = 116
a due (canon)

Measures 17-20. The vocal line begins with a whole rest, then enters with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Dynamics include *mf* and *f*.

Measures 21-24. The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with eighth-note patterns. Dynamics include *mp*, *p*, and *ff*.

Measures 25-28. The vocal line starts with a trill on G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern. Dynamics include *sfz dim.*, *mf*, *mp*, and *cresc.*

Measures 29-32. The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with eighth-note patterns. Dynamics include *mf*, *cresc.*, *f*, *dim.*, *mf*, *dim.*, and *mp*.

Collection Colette Mourey



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